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ON THE COVER

Bark of a majestic ponderosa pine (Photo: Pepper Trail). **INSET:** Close-up of ponderosa pollen (Photo: Jim Chamberlain).

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JEFFERSON MONTHLY

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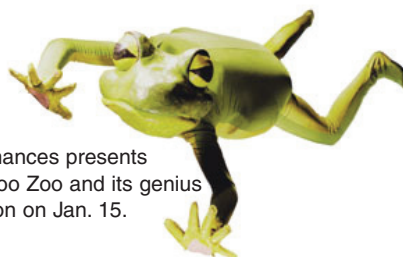
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By Pepper Trail

Trees write their own histories year by year, recording the wet and the dry winters, the heat and the cold, and the fires, especially the fires, in their living bodies. The study of tree rings and fire scars in southern Oregon has revealed a wealth of information about our forests, and has confirmed that frequent fire was almost universal throughout the Klamath-Siskiyou until the beginning of the twentieth century.

This month's feature, from veteran *Jefferson Monthly* contributor Pepper Trail, is the life story of one ponderosa pine and its history with fire.



Craterian Performances presents Imago Theatre: Zoo Zoo and its genius of theatrical illusion on Jan. 15.



Chamber Music Concerts presents Concert III, Jupiter String Quartet, in two performances: Jan. 20 & Jan. 21 at the SOU Music Recital Hall.

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Tuned In

Ronald Kramer

Bill Moyers Challenges Public Television to Fundamentally Change

Bill Moyers recently called for a “constitutional convention” to remake America’s public television system. Moyers is, of course, a longtime public television figure. He also was an aide to President Lyndon Johnson at the time the Public Broadcasting Act was passed in 1967 and a member of the 1977 Carnegie Commission on Public Broadcasting (which sought to redesign public broadcasting on its tenth anniversary). Speaking to a conference of public television executives, Moyers’ speech was the headline story in the next issue of public broadcasting’s trade newspaper and, when I saw that story, my immediate reaction was, “finally someone has said it.”

The fortunes of public radio and public television are inextricably intertwined because of the Public Broadcasting Act, which funnels federal funds to both through the Corporation for Public Broadcasting (CPB). CPB’s funds are, by statute, distributed 75% to public television and 25% to public radio – a division which was viewed as a huge public radio victory in 1980 when it was engineering by then-NPR president, Frank Mankiewicz, to the consternation of the public television system.

However, the world has changed considerably since then and public television largely has not, although not entirely through its own fault.

In 1972, President Richard Nixon threatened to veto CPB funding unless fundamental changes were made in the public television system. Among them, public television was required to establish the Public Broadcasting System to technically distribute nationally produced programming but

was forbidden to actually create any programming. Nixon was fearful, during the height of the Vietnam War, of PBS’s establishing a strong news department which might be critical of his administration’s handling of the war. National Public Radio (NPR) was, by contrast, so small that it escaped Nixon’s notice and was permitted to both continue producing and distributing

public radio programming. The result was that NPR developed a nationally significant news product and public television adopted a byzantine decentralized system for developing national programming and has never developed a major news component.

Laboring under this heavily decentralized system, public television has

failed to fundamentally address major changes in the media landscape. Thirty years ago, it had the opportunity to anticipate the flowering of specialized interest cable channels – such as Arts and Entertainment, The History Channel, Ovation and so forth – and serve those content niches. Instead, it watched the commercial cable industry progressively enter those areas and winnow public television’s opportunities for expanded service. While overall television viewing for information, cultural and educational programming continues to grow, public television’s audiences are shrinking because America’s consumption of such product is increasingly occurring outside the public television arena – and that is a long-term and growing trend.

While it has always been the case to some degree, public radio and public television are increasingly in fundamentally

“Laboring under this heavily decentralized system, public television has failed to fundamentally address major changes in the media landscape.”

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Fire Scars

The Story of a Ponderosa Pine

By Pepper Trail



PHOTO: WIKICOMMONS

Trees write their own histories year by year, recording the wet and the dry winters, the heat and the cold, and the fires, especially the fires, in their living bodies. The study of tree rings and fire scars in southern Oregon has revealed a wealth of information about our forests, and has confirmed that frequent fire was almost universal throughout the Klamath-Siskiyou until the beginning of the twentieth century. The following is the life story of one ponderosa pine and its history with fire.

1723. *A New Life.* On a soggy April day, the needles of a sprouting ponderosa pine pierced the duff, and a tree was born. Eight months earlier, the seed had whirled out a cone high above and had flown spinning to a fortunate landing under the shade of a half-dead black oak. Falling into ashes left by a fire just weeks before, it was quickly covered. There it sheltered through the summer's heat, the autumn's rain, and the winter's snow, until spring-time lit the fuse of life.

The seedling's world was a valley in the eastern Siskiyou Mountains, divided by a creek — let's call it Pine Creek — that rushed northwest toward the Ta'khoo-pe River, later called the Applegate. The valley's north-facing slopes were covered with an open forest of great ponderosa and sugar pines, Douglas-fir, incense-cedar, and black oaks. Here, the pine seed had come to life. Across the creek, the south-facing slopes felt the sun's force, and bore a mosaic of buckbrush and manzanita, clumps of oaks and isolated pines looming over the rest.



Ponderosa pine seedling.

PHOTO: PEPPER TRAIL

A hundred feet below the pine seedling, a trail worn by the feet of elk, wolves, and Dakubetede people angled upward toward the ridgeline and dropped over the low saddle into the next drainage. On its path uphill, it passed by the seedling's parent, an ancient ponderosa that had been a landmark in the valley for over two hundred years.

PHOTO: PEPPER TRAIL



The pine's thick bark was badly scorched and some of its lower limbs were killed, but its double crown, now over one hundred feet tall, remained high above the fire.

PHOTOS: PEPPER TRAIL

1732. Nine years old. The pine had grown well. It stood over 10 feet tall, and was 4 inches across at its base. The nearby oak was dead, and its slow process of decay was sending a steady trickle of nutrients into the pine's roots. In September, a line of flames blew up over the ridge and swept down the slope. It was not a large fire, but it kindled more strongly in the pile of fallen bark heaped under the oak, and the side of the pine nearest the flames was scorched. In the following weeks, the young tree repaired itself with tough new bark. Hidden beneath that bark, the pine recorded its first fire scar.

1737. Fourteen years old. In the depths of winter, a starving porcupine waddled across the open expanse of snow to the young pine and laboriously began to climb. Reaching the topmost rosette of branches, it settled into place and started to gnaw. Within a few hours, the uppermost trunk of the pine was stripped of bark, and its growing tip was dead.

1747. Twenty-four years old. The pine had recovered well from its encounter with the porcupine. It now had two growing tips, curving upward gracefully like a wishbone, and in this year, it produced its first cones. In September, a slow-moving fire entered the little valley from below, one of the many started by the Dakubetede people at that time of year. It left a small scar on the pine as it passed.

1749. Twenty-six years old. A January storm swept through the mountains, snapping off the half-dead crown of the young pine's ancient parent. The remaining snag continued to stand, and was discovered the following spring by a group of Acorn Woodpeckers. They set about drilling thousands of holes, readying the snag to serve as a storehouse for acorns. It made a perfect granary, and the woodpeckers' noisy cries filled the valley for many years.

1754. Thirty-one years old. An August lightning storm spread fires throughout the mountains. One of them moved up the valley, feeding greedily on the dense brush of the south-facing slopes. It found little fuel on the north-facing slope, however, and left only a small scar on the pine's thickening bark.

1755. Thirty-two years old. In the nutrient-rich ashes left by the fires of the previous summer, the south-facing slopes of the valley were covered with spring wildflowers and vigorous sprouts from the manzanitas. That same spring, a white fir seed germinated eight feet from the pine. In less than a year, it would grow to more than three feet tall.

1769. Forty-six years old. After three dry years in a row, fires burned hot across the mountains. One swept into the valley, driven by strong winds from the south. The pine received a thick fire scar when

the nearby white fir, unprotected by its thin bark, exploded into flames.

1770. Forty-seven years old. The pine lay down a broad growth ring, thanks to a wet winter and the death of the white fir, which had been a voracious competitor for water and nutrients. It was a good year.

1784. Sixty-one years old.
Another fire scar.

1794. Seventy-one years old.
Another fire scar.

1800. Seventy-seven years old.
Another fire scar.

1813. Ninety years old.
Another fire scar.

1816. Ninety-three years old. A four-year old grizzly bear, recently driven into independence by its mother with bellows and slaps, entered the valley over the low saddle. Prickling with aggression, it reared onto its hind legs and scraped deep vertical gashes in the pine's trunk with its four-inch claws.

1829. One hundred and six years old.
Another fire scar.

1841. One hundred and eighteen years old.
Another fire scar.

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Jefferson Almanac

Paula Bandy

Piecing it Together

As 2011 accelerated toward closing I looked back over the year and felt ragged. Like a picket fence in need of repair and new paint — rustic and unpolished. True, there were accomplishments. I had completed the coursework for my doctorate and via an intense diet was on my way back to fighting weight. But the constancy of doubt, instability and the world's woes loomed large. It seemed that for every good and decent thing, there was more difficulty. Some would say that is balance, but, it seemed more an act of erosion, a crumbly mess of pieces that hadn't yet found their place in the bigger puzzle.

Any moment of every day provides transition - the space in between, or just before, or just after. A question mark of what is to be. It's true that some transitions are bigger than others, and sometimes, there are no spaces. But transformation is another thing — it's about big change, paradigm shifts and new perspectives. It's justifiably messy. And, perhaps, it's about going back to the creature comforts, like shelter, love and companionship that can easily be disregarded in our world of split-second communications. Can holding a device of instant connection be the same as holding a hand?

I was struggling financially, emotionally, physically, figuratively, literally, metaphorically, creatively. I 'needed' something else I told myself. Something new I originally thought, but upon reflection, that wasn't it. It wasn't even necessarily a 'need.' In my search and work for the holy grail of academia I had forgotten, and was now casting about for the small, simply pleasurable passions in my life. Those things you can invoke every day. The touch of a dog's soft, velvety ear, a cat's purr and paw upon your lap, laughter, a room with a view, a walk in the park, English toffee, the perfect head on a Guinness, a favorite pub, that particular rock by the stream, the hat in which you feel incomparable.

Without a doubt, my doctoral work is one of them and it encompasses many of the

smaller passions, but the Big Easy of simple pleasures is the nourishment that feeds a happy soul. So, I had to remember what I loved and also be open to something new to love. Trapped in my self-created world of expectations I needed to open the gate.

Mark Twain wrote, "Ideally a book would have no order to it, and a reader would have to discover his own." He did this with his characters — look at Tom Sawyer and his clever fence painting. Picket fences generally portray a world of order and boundary. But the term also "describes text without spaces between words often lacking punctuation." And that's Tom's (and all the boys who painted it) picket fence. Painting that fence wasn't simply a clever act but a directive of camaraderie. And it possessed a touch of trickery and sport maneuvering. In other words, his amusement was boyplay, not unlike the competitiveness of physical sports or the companionship that is a part of it. Tom created a way to make special something he considered a tedious act: the boys took up the brush and painted till there was no more paint. It was win-win and homespun resourcefulness that made the simple an unexpected pleasure, and a surprising act of sharing team spirit. Looking at something with a whole new perspective can inspire us to look for, or create new spaces, or leave out the proper punctuation and let it all come together as it will.

And that is how I began my doting of a miniature dachshund (aka a wiener dog) named Copper.

After the passing of a beloved dog a couple of years ago I said 'no more.' Sitting on the bed with him burrowed under the covers and nestled about my feet I am grateful for his sweet companionship. He's shown himself to be a comedian, quick and brave, patient (he gets a precocious look in his eyes) and charming. My mini-copper takes me out of myself and illustrates that wonderful things do come in small packages. A gift of pure presence, just one touch of those velvety ears and the wise words of Guillaume

Apollinaire ring true, "Now and then it's good to pause in our pursuit of happiness and just be happy."

Recently, during the Oregon vs. Stanford football game I was lucky to find a seat in a local sports bar. I am not an avid sports fan but I can enjoy a good game. However, this time I may have paid more attention to a table of about eight guys who kept receiving trays filled with shot glasses. They'd have a toast to Oregon and then down the hatch. That day I learned about (and tried one, well, honestly, three)...Duck Farts. Aaahhhhh...a drink made with Irish Cream liqueur, Kahlua and whiskey. Oh boy, they look funny but they sure are good. I know those guys had one for every touchdown and numerous good plays in between. But I must chuckle when I remember watching how wide their eyes got when the bill came. These little shots were six bucks a piece and they shared several trays of them. The owner finally came over and helped them. An enlightened Mark Twain wrote, "When we remember that we are all mad, the mysteries disappear and life stands explained." Duck farts — letting go, letting be, letting come, delight, and solidarity of a shared pleasure.

As for my feeling like a weathered picket fence...it's not so bad. I've weathered a love of life. In transition and transformation we cast away elements, thoughts, opinions, perhaps literally as skin sheds, or as paint peels. Distressed is the word to describe furnishings in this condition. Today, distressed is a trend, a way of life for anyone with a heart that keeps up with world events. Unless we choose to hermitize and live in a cave I feel this is just the way it is, and will remain. No romanticizing of the old picket fence era or wishing things were like they used to be, they're simply not ever going to be. Other than fashion styles little has really changed with humanity since Twain's time anyway. But as he wisely noted, "Apparently there is nothing that cannot happen today."

So, text to your heart's content and hold a hand whenever you can. Beware the puzzle pieces may create their own paisley. Balance is highly glorified.

And enjoy the duck farts.

Paula Bandy is a writer and visual artist. She's looking forward to living through 2012.

PETS

OF THE MONTH



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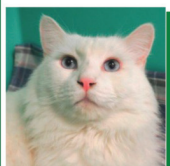
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Theater and the Arts

Molly Tinsley

Another Green Revolution

When Claudia Alick joined the Oregon Shakespeare Festival in 2007 as an Associate Producer, one of the first items on her agenda was reading boxes of surveys completed by audiences of the Green Show. Open to as many spectators who can squeeze around the mini-amphitheatre at the center of the OSF campus, this nightly entertainment during the outdoor months was to be one of Alick's primary responsibilities. Though ever popular, it had become a source of mild controversy in the late nineties, when the traditional program of Morris dancing and Elizabethan music was replaced with a modern troupe—Dance Kaleidoscope—whose trio of programs each season was choreographed to resonate with the three plays onstage in the Elizabethan theatre.

What Alick found in the surveys was “every opinion in the world.” For countless different reasons, some loved the modern dance, some pined for traditional performers. Still others found both options too repetitive and offered their own variations. The solution seemed clear: assemble a variety of programs with something for everyone. Easier conceived than executed.

How was she going to identify, contact, and evaluate potential artists, inviting input from colleagues as well? A flood of phone calls and emails later, her apartment living room was blanketed with paper—reviews, forms, notes—and her considerable powers of organization challenged to the limit. The product was ground-breaking: an exciting first season of 52 shows, ranging from the Siskiyou Violins to Stone Forest, an avant-garde hip-hop ensemble from New York. But the process needed work.

Four years later, the pathway to dazzling diversity is smooth and efficient. Thanks to a googledocs system designed by Ben Cobb, the Green Show boasts open

submissions over the Internet, enabling the artists to find Alick rather than the other way around. A click of a key enters all the artist's information in a database, readily accessible to any other OSF department, to be factored into scheduling, publicity, and technical design.

Encouraging chaos then developing a structure to contain it—in a way that's

“Encouraging chaos then developing a structure to contain it—in a way that's the story of Alick's life.”

the story of Alick's life. Her biography is a study in blending anomalies, in deriving meaning from unexpected juxtapositions. Her father arrived in the U.S. on a sailboat from the Caribbean island of Grenada; her

mother was an actress from Tennessee. The couple settled in Missoula, Montana, where her father entered the creative writing program at the University and three children were born. When money for tuition ran out, Alick's father shifted to bartending, but never stopped writing—he has published two works of fiction based on his life on Grenada.

Alick and her siblings presented original plays all the time, she says, and while at Hellgate High School, she founded her own theatre company. Then lured by a scholarship to George Washington University, she headed cross-country to the scarily unfamiliar big city of DC. She majored in theatre, and acclimated so well that upon graduation, she stuck around grabbing opportunities to act and make plays, supporting herself by telemarketing for the Shakespeare Theatre. Then her day job collided with her avocation: cast in *The Trojan Women*, she couldn't wrangle enough free time for rehearsals. She gave up the solid paycheck and was soon on her way to New York.

Teaming up with her younger brother Jesse (currently the Artistic Director of Subjective Theatre Company), they embodied the theme of organized chaos in a Harlem apartment that grew increasingly crowded. The last of six roommates slept

in the pantry, and the others “all wound up hanging out in there because he got the best TV reception.”

As a broke poet, Alick made regular appearances at a poetry slam with cash prizes. After paying \$10 admission, she'd mill around inconspicuously until her turn was called. The trick was to avoid sitting down at a table, where there was a two-drink minimum. Once at the microphone, she always won—at least \$50 for third place; on lucky nights, \$300 for first. She then founded Smokin Word, a hip-hop theatre company, which made actual money by facilitating workshops in public speaking for the business world. Seeking more structure for her creative energies, she enrolled at NYU and completed an M.A. in Performance Studies.

Alick was interviewing the artist Will Power for a book on hip-hop when he invited her to attend Sarah Ruhl's *The Clean House* in preview at the Lincoln Center. Though she was scornful of “big theatre” in those days, seeing a play held more appeal than going back to her apartment to transcribe the interview. From the opening moments, Alick was transfixed. Power offered to introduce her to the director sitting in the back eating a brownie. It was Bill Rauch, and he wanted to learn more about hip-hop. Possibilities like the players in *Hamlet* (2010) and the sampling of modern music in *Pirates of Penzance* (2011) must have been already dancing in his head.

Sampling and mixing then remixing—that's the aesthetic core of Alick's hip-hop, and it epitomizes both her life and now her work as Associate Producer—Community at OSF. For 2012, she's combined 116 different entertainments into a dynamite Green Show season. At the same time, she facilitates artistic mixing with the outside community for all the celebrations on special days, from Martin Luther King Day to July 4 to the Daedalus Project, and in 2012, an October Culture Fest. Closer at hand, mark your calendar for March 5, when the final round of Oregon Poetry Out Loud, a student competition in the dramatic recitation of well-known, canonical works, will share the bill with fresh samples of hip-hop at an open mic in Carpenter Hall!

Playwright Molly Tinsley taught literature at the Naval Academy for twenty years. Her latest book, *Satan's Chamber* (Fuze Publishing) is a spy thriller featuring a female protagonist.

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Inside the Box

Scott Dewing

Weapons of Mass Instruction

A narrative is a “representation in art of an event or a story,” according to Merriam-Webster. Listen, I’ve got a story to tell you. Once upon a time—October 4, 1957 to be exact—a rocket was launched and attached to that rocket was a satellite and it was the first satellite launched into space. The rocket was launched by the Soviets and this made the Americans very anxious because it was the Cold War and, therefore, quite possible that the Red Army would eventually reach Mars and who knew what the fate of the solar system would be if Mars fell to Communism.

(Note: for the purposes of this narrative, the Soviets are “the bad guys” and the Americans are “the good guys.”)

The good guys’ president at the time was a guy named Eisenhower. He wasn’t too shocked by the launch of the satellite, which the Russian’s called *Sputnik*. He’d been warned in advance by his spies. What did surprise Eisenhower though was the American public’s reaction to the Sputnik launch, which ranged between mild anxiety and apocalyptic fear.

Anyway, we couldn’t let those commies beat us in the “space race” that nobody yet knew we were in. We had to win because we were the good guys and everybody knows that the good guys always win. So we created DARPA, the Defense Advanced Research Projects Agency, and their mission was to ensure that the good guys had superior technology to the bad guys. This was very important because the narrative of history told us that those who had superior technology defeated and decimated the have-nots. Envision a couple hundred skinny Spaniards armed with muskets and horses defeating and wiping out millions of barrel-chested Indians with spears and axes. You get the picture.

DARPA helped ensure that we won the space race and ended up with more missiles than the the bad guys. You could say (and I will because this is my narrative) that DARPA was key to winning the Cold

War and freeing millions from the tyranny of Communism. Oh, and somewhere along the way they built the foundation of what would become the Internet, which as we all know, has been the central communications infrastructure that hastened the Arab Spring and the overthrow of decades-entrenched Middle Eastern dictators. In short, DARPA saved much of the modern world from the iron hands of tyranny by ensuring that the good guys won.

That’s pretty much it. I’ve probably left out a few minor details and perhaps got a few things wrong but this is my narrative and I’ll shape it however I want. That’s the thing with narratives: whoever controls the message—and the medium—gets to dictate the shape of the narrative. Often times we call this “propaganda”. Other times we call it “history”. Sometimes these two things overlap.

DARPA wants to understand the science behind narratives because narratives are what shape our perception of the world: past, present, and future. At first, this struck me as a bit odd because DARPA is tasked with developing new technologies for the military and ensuring that a surprise like Sputnik never happens to the good guys again.

Last October, DARPA solicited research proposals, “in the areas of (1) quantitative analysis of narratives, (2) understanding the effects narratives have on human psychology and its affiliated neurobiology, and (3) modeling, simulating, and sensing... these narrative influences.”

According to DARPA’s Broad Agency Announcement (BAA) posting, “Narratives exert a powerful influence on human thoughts and behavior. They consolidate memory, shape emotions, cue heuristics and biases in judgment, influence in-group/out-group distinctions, and may affect the fundamental contents of personal identity.”

That sounded spot-on. We are all daily inundated with narratives; cultural narratives, family narratives, personal narra-

tives. These narratives shape and reinforce our world view. Collectively these narratives form our very reality. To control people's narratives is to control their reality.

"It comes as no surprise that because of these influences stories are important in security contexts," DARPA argues, "for example, they change the course of insurgencies, frame negotiations, play a role in political radicalization, influence the methods and goals of violent social movements..."

One of the goals, according to DARPA, is to build a narrative analysis framework and tools in order to "ascertain who is telling stories to whom and for what purpose, and to discover latent indicators of the spread and influence [over] social networks, traditional and social media, and in conversation."

Additionally, DARPA hopes to "revolutionize our understanding of how narratives and stories influence our underlying neurobiology...[and] enable prevention of negative behavioral outcomes, such as use of indiscriminant violence, and generation of positive behavioral outcomes, such as building trust."

If this all sounds a bit spooky, it's because it *is* spooky. DARPA is seeking to transform the traditional art of narratives into a science. They want to understand "narrative networks" at a very deep level so that they can essentially "weaponize" them. Why erroneously invade another country and seek to win the hearts of the indigenous population in order to root out your enemies when you can control their minds through narratives as a means to achieve your objectives?

This is more than good ol' fashioned *propaganda*; it's a weapon of mass instruction in the global war on errors.

"War is thus an act of force to compel our enemy to do our will," wrote military theorists Carl von Clausewitz (1780-1831) in his principal work *On War*.

Narrative networks fall into the category of "war by other means". While not at act of brute force, the ultimate end is to compel our enemy to do our will. Of course, exactly who those enemies are depends on the various narratives that have come together to shape your world view and form your reality.

Well, at least that's my side of the story. Thanks for listening.

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org

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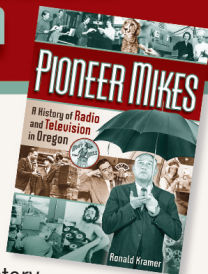
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Recordings

Don Matthews

My Desert Island Music

If you have collected classical recordings on LP, cassette and CD, you have probably thought about what your desert island recordings might be - those pieces that you couldn't live without. With the imminent end of CDs, music is now being stored and listened to in ways that make those finite collections on vinyl and plastic seem obsolete. It means thinking about desert island music that may or may not be tied to a complete recording in the old sense, though some choices may still be specific recordings. The future of desert island music will be defined by hours stored on your iPod, not how many records you can carry. Whatever the format, the ultimate test is music that you cannot live without and that you never get tired of listening to.

Of the more than 1000 pieces by Bach, how do you choose one? I couldn't so I picked 2; *Six Cello Suites* and the *B minor Mass*. I gained a deeper appreciation for the Mass when I sang it for the first time in 2010, a personal goal I have had for 40 years. With my next choice, you may begin to see a pattern in my favorites; Beethoven's *Missa Solemnis*, which I also sang but at a much younger age. I would also include his final piano sonata and string quartet. Brahms' *Requiem* is another that I also know from the inside as well and with the *6 Piano Pieces*, Op. 118 that completes my set of the three 'B's.

On to Chopin, but what to choose? I was unable to decide until past my editor's deadline and I am sure, that with more time, I would change my mind. Finally though, it I have chosen the *Nocturnes*. *La Mer* by Debussy must be included though perhaps, stranded on an island, I would want no more of the sea.

For a long time, I have been 'Mal-

herite' and considered all of the symphonies and songs but my final answer is *Symphony No. 2* and once again there is a lot more singing. This symphony will take you from grief to the end of the world and to resurrection and I think on a desert island, I would need some occasional 'buck-ing-up'. Among the many masterpieces of Mozart, I whittled it down to two; *The Marriage of Figaro* and the *Clarinet Quintet*. It was the quintet that convinced me to love chamber music and not just appreci-

ate it intellectually. Of all the opera's, I must have *Figaro* which is loaded with so many individual and ensemble miracles of music and emotion.

With *La Bohème*, Puccini constructs an opera that brings music and drama together in an almost perfect combination. We care so deeply for these young people

and the despair that I feel when Rudolfo realizes his Mimi is gone, always seems to break my heart. The high 'C' in the great tenor aria was the first time I got so weak in the knees that I literally fell to the floor and I wondered how any human being could make such a sound.

The *Piano Sonata in B flat major, D 960* of Schubert is the one out of more than 900 pieces that captures the essence of what makes him one of the greatest composers. His gift for simple, profound melodies that evolve and shift in myriad subtle ways is showcased in this piece. Schumann's song cycle *Dichterliebe* is one choice made partly on the basis of a very specific recording that features tenor Fritz Wunderlich. And as a bonus, the record has a few songs by Schubert and Beethoven.

Next on my desert island list, three 20th century masterpieces; each draws me into musical worlds that I could never have

The high 'C' in the great tenor aria was the first time I got so weak in the knees that I literally fell to the floor and I wondered how any human being could make such a sound.

imagined before I first heard them. The Sibelius *4th Symphony* uses seemingly simple melodic fragments in ways that make me feel cold and you can hear the darkness in a place with no sun. Stravinsky's *Rite of Spring* fascinates me with how it can create so much beauty and power using no melody at all. Each hearing of it reveals another layer newly discovered and always leaves me exhausted as if I had danced in a ritual sacrifice. And Vaughan Williams takes a simple four square tune by Thomas Tallis and spins it into the most convincing musical picture of an English Cathedral I have ever heard. In his *Fantasia on a Theme of Thomas Tallis* we are in a great cathedral, from the simple side chapels to the stunning light streaming through the stained glass windows.

Verdi's *Otello* is the one indispensable opera of his though several others sing out for consideration. Verdi and Boito perform the miracle of taking Shakespeare's great play and turning it into raw, intense and dramatic 'musical' theatre with not a moment wasted.

Finally, choral music of Eric Whitacre who was born in Las Vegas in 1970. My favorite recording at the moment features Polyphony led by Stephen Layton but that may change. Whitacre may not have yet penned the piece that I must take with me when I am stranded on a desert island.

When Don Matthews isn't contemplating life on a desert island, he's busy hosting *First Concert* and performing his duty as Classical Music Director for JPR's Classics & News service.

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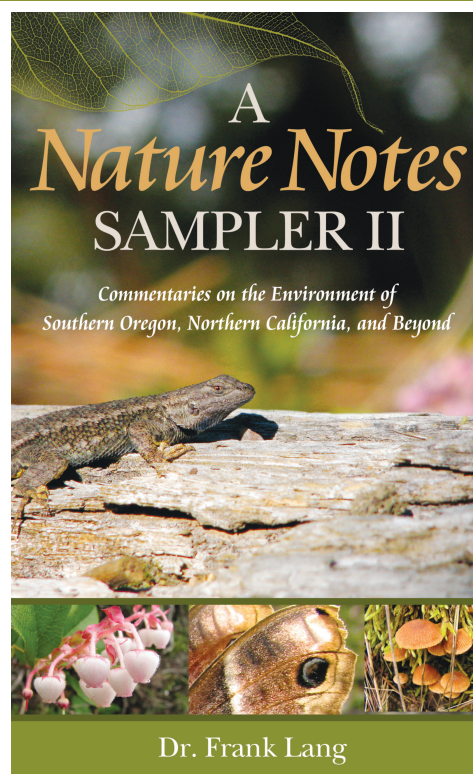
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Ponderosa Pine

continued from page 7

1852. *One hundred and twenty-nine years old.* A different sort of people entered the valley for the first time, bearded men carrying pans, picks, and guns. The strange metallic sounds they made kept the squirrel that nested high in the pine in a constant state of noisy outrage, until she was shot. The men did not find what they were looking for, and by the end of the summer they were gone.

1854. *One hundred and thirty-one years old.* One night, on silent feet, three women and eight children passed up the trail toward the mountains. They were the last Dakubetede people ever to walk the path along Pine Creek.

1855. *One hundred and thirty-two years old.* A group of huge, heavy-footed cattle found their way into the valley, the first to graze its rich bunchgrass. They remained until the late autumn. When they left, many of the mounds of bunchgrass were cropped to the ground and the slopes were littered with great dry slabs of dung.

1862. *One hundred and thirty-nine years old.* Another fire scar.

1866. *One hundred and forty-three years old.* Another new creature passed beneath the shadow of the pine. A flock of nearly 100 sheep was driven by on the trail toward the high meadows. In that autumn and many afterward, the creek ran brown and its deep pools filled with gravel washed down from high above.

1870. *One hundred and forty-seven years old.* Fires burned hot all summer, as miners throughout the mountains burned away plant cover to expose the bedrock to their view. In some valleys, even old trees died when the flames managed to spread into their crowns. The open forest of Pine Creek offered no such opportunity, and the pine received only a fire scar.

1883. *One hundred and sixty years old.* Another fire scar.

1888. *One hundred and sixty-five years old.* A group of loggers entered Pine Creek, and for weeks the valley rang with the sounds of axes and saws. All summer the men worked, felling the giant sugar pines and whittling them down into piles of roofing shakes. When the men and their teams of horses departed, stumps and wood scraps were all that remained of the sugar pines of Pine Creek. The big ponderosas were spared, too full of pitch for shakes and too large to drag away.

1896. *One hundred and seventy-three years old.* Smoke lay thick across the mountains all summer and fall, as fires spread from the overgrazed high meadows down into the lowest valleys. The flames flared higher as they passed through the valley of Pine Creek, feeding on the piles of limbs still left from the logging eight years before. The pine's thick bark was badly scorched and some of its lower limbs were killed, but its double crown, now over one hundred feet tall, remained high above the fire.

1897. *One hundred and seventy-four years old.* In the spring following the big fires, the slopes of the valley were dotted with the sprouts of white fir, Douglas-fir, and ponderosa pine. Moving to an ancient rhythm, new life sprang from the ashes and began its race against the next return of fire in five or ten or twenty years. This time, unknown to all, fire would not return. But the plants continued the race all the same.

1931. *Two hundred and eight years old.* A different sort of conflagration had moved through the valley. The bunchgrass was long gone, and new plants were spreading wherever there was enough sunlight: cheatgrass, star thistle, and medusahead. There were no young oaks, as they had all been eaten or trampled by the cattle. And young firs were spreading everywhere, thirstily sucking all the water from the top layers of soil. The pine grew more slowly every year. It had never lived so long without fire.

1956. *Two hundred and thirty-three years old.* In the past half a century, the forest had changed more than in the previous thousand years. A grizzly bear would have had a hard time pushing through the dense firs that covered the slopes; but of course all the grizzlies had been killed long ago. The pine's double head now rose above a tossing sea of branches, like a swimmer fighting for breath. Four Douglas-firs and two white firs were crowded together within thirty feet of the old pine.

In early September, smoke wreathed the pine's long needles for the first time in over fifty years. A great fire was burning on the other side of the mountains. For days, the valley echoed with the throbbing of propellers as planes lumbered south to deliver smokejumpers and water to the fire. Finally, silence returned, and the smoke melted away. As if it was an enemy, the fire had been defeated.

1975. *Two hundred and fifty-two years old.* In June, a huge Caterpillar tractor entered the valley, blading a road along Pine Creek. After that, a gang of men appeared every morning, bringing laughter, curses, and the unimaginable noise of chainsaws and heavy machinery. They spent the summer executing a government timber sale. The largest Douglas-fir and almost all the ponderosa pines were felled and yarded. The double-headed pine was spared, its trunks too crooked for good timber.

1976. *Two hundred and fifty-three years old.* Responding to the soil disturbance and the bright sunlight on the forest floor, seeds sprouted everywhere in the spring. A new round in the one-sided race began, and the pine fell farther behind.

1986. *Two hundred and sixty-three years old.* The pine's southern top was drying up. Exposed to the sun, its needles lost water at a high rate, and the water could not be replaced. This was a drought year, like the one before and the one before that. The dense "doghair" thicket of firs took what water there was before it reached the pine, which was not alone in



its trouble. Towering red spires were scattered across the mountains that year, the bodies of dead ponderosas.

In September, the hot exhaust pipe of a truck on the old logging road ignited a grass fire, which spread to the dense clumps of fir saplings. The trees flared quickly, and a column of smoke rose into the sky, alerting a fire lookout. In less than two hours, a helicopter appeared from the east and dumped chemicals just as the drifting embers were reaching the pine's dry crown. The fire was suppressed, and the pine survived.

1996. *Two hundred and seventy-three years old.* In June, a green Forest Service rig bounced up the rutted track. A man got out and threw his head back to admire the great pine. After climbing uphill through

the stand of trees, taking notes on a clipboard, he pulled out a long drill. Walking up to the pine, he began to methodically twist it hand over hand, driving it through the wood. When the drill reached the center of the trunk, the man carefully twisted it back out again, and then eased the slender core, with its record of rings and scars, good years and fire years, into a specimen tube: another point to be plotted on a graph, another chapter in the fire history of the Siskiyou Mountains.

1999. *Two hundred and seventy-six years old.* A solitary hiker climbed over the ridge, following a deer trail. He sat at the base of the pine, and after a time, took a small black notebook out of his pocket and began to write. He wrote:

Ponderosa

*The tree is a library
The trunk a tight-rolled scroll
The bark coiling layers of scribbled sheets
Pressed together, holding their truths close
Against sun and rain and fire*

*Deep furrows channel the bark
Erode the text, obscure what is written
But each season, life writes a new page
Records, with incised lines and curving figures
Selections from the infinite world of incident*

*Written in overlapping fractal script
In characters of color, shape, and shade
Ochre, cinnamon, sepia; no two alike
The tracery of experience, an alphabet
Limitless and direct*

*The tree's base is deep in discarded letters
Each a puzzle piece, indecipherable
Not renounced but outgrown
An earlier draft now erased, yet
Still embossed on the page beneath*

*I spread my hand upon the sun-warmed bark
Grasp the greatness of that ancient book
Unable to read a single word, I am content
With the beauty of the lines
The magic contained in words unread*

Soon enough, he was gone. That night, like every night, the twin tops of the pine moved restlessly in the darkness, beneath the stars.

2001. *Two hundred and seventy-eight years old. Death.* Another drought year. In August, a series of thunderstorms worked their way across the mountains, igniting spot fires as they went. Driven by a hot summer wind, the fires raced toward each other. Within hours, several had joined into a fire hundreds of acres in size. Day by day it grew, and acquired a name: the Quartz Fire. The dense dead branches of the crowded firs provided perfect ladders for the flames to scramble up into the forest canopy. By the time the fire swept over the saddle and into the valley, it was an inferno, leaping from crown to crown at a runner's pace. This year, the helicopters and the planes weren't enough. Fire had never been gone from this landscape for so long. It returned, as it must. Too long denied, it devoured. The twin tops of the pine flared incandescent, the arching wishbone outlined in flame. The pine died, as did all its descendents in the valley of Pine Creek. When everything had burned, the fire died too.

Among the ashes, a thin spine of blackened wood was alone left standing. It was the pine's final fire scar, its innermost core, its scorched and hardened heart.

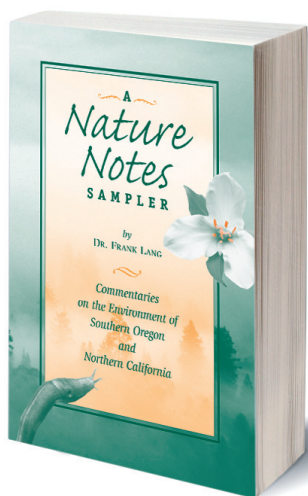
2004. *Another birth.* A ponderosa seedling pricked its needles above the mingled soil and ash. Every fall, a surviving patch of pines in the head of the valley sent a meager rain of seeds across the burn, and now, as it does, as it always does, life began again.

The author thanks Tom Sensenig of the Bureau of Land Management for sharing his path-breaking research on the fire history of southwestern Oregon, and David Steinfeld and Jeff LaLande of the Forest Service for information on ponderosa pine biology and the human history of the Applegate.



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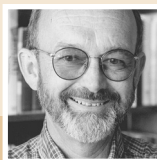
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Nature Notes

Frank Lang

Gray Squirrels

This fall, after leaves had fallen, Nature Notes noticed a big wad of twigs and leaves crammed in the crotch of a branch high up in the backyard sycamore. First thought was bird's nest. No, too hazardous. Second thought? Squirrels, Western gray squirrels, a native, and hated enemy of Rupert the Westie, because he is a Westie, and Mrs. Nature Notes, daughter of a Willamette Valley filbert nut grower, because she can't help herself.

A squirrel's nest is called a drey, which is an English word of unknown origin for a squirrel nest. Squirrels use dreys for sleeping, and for raising young, although they will sleep in tree cavities. Some mammalogists think that young are borne in cavities and moved to dreys when space is cramped and ectoparasites become a problem. Gray squirrels are diurnal, active dawn to dusk, but not at night.

Rupert recently brought to our attention the last few weeks of December and the first few days of January that our western gray squirrels were unusually active. Three or more big handsome squirrels on

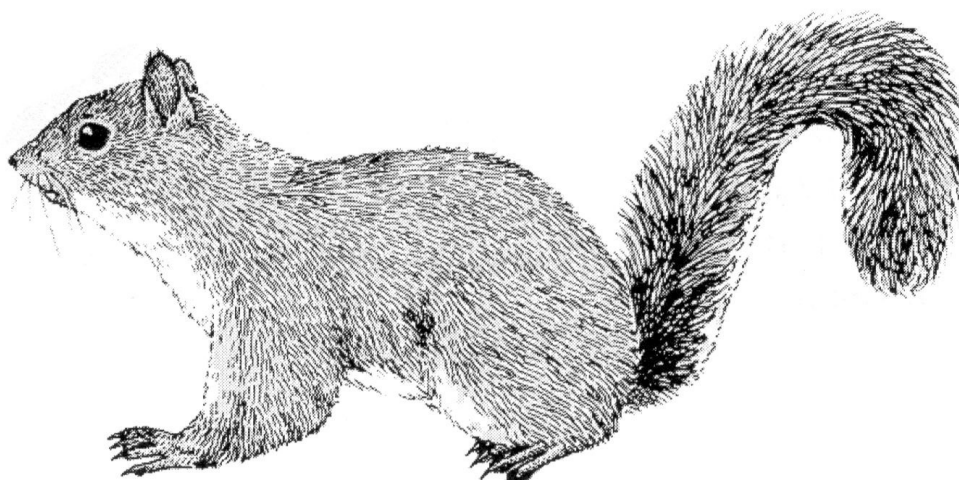
our deck, backyard fence, roof, and trees sent Rupert, in a Westie frenzy, from tops of both couches in the living room, to the bedroom window, to the deck window, to the downstairs glass door and back. Why all the sudden squirrel activity? Were they glad it quit raining? No. Guess again.

If you knew the testes of male squirrels start enlarging in December and reach

The testes of male
squirrels start enlarging in
December and reach
maximum size in January

maximum size in January, could you venture another guess as to the nature of the interaction? Right. Two to five young are born in the spring and looked after by Mom.

Except for sex time and family raising, western gray squirrels are not particularly social. Squirrels are quiet during child rearing time, as to not attract predators. Other times of the year, a more or less linear social hierarchy is established with males higher than females. Interactions do not appear to be friendly, with chases, threat postures, foot-stamping, and teeth chattering being the order of the day. When squirrels feel others deserve a scolding, which is almost always, chasing, threat postures, foot-stamping and teeth



chattering are showered upon on other species including Westies and humans.

Western gray squirrels are at risk from larger raptors (eagles, hawks, and owls), coyotes, bobcats, maybe martens and fishers, house cats, and humans. For all their agility in climbing trees, running branches and phone cables, jumping from limb to limb and tree to tree, they are hopeless, flummoxed, when confronted by the automobile. Death by car and truck are a major source of mortality in urban squirrel populations. Humans contribute in other ways, as well.

According to the 2005 Oregon Department of Fish and Wildlife Regulations, western gray squirrels are classified as big game animals along with deer, elk, bear, and cougar. Rupert will be delighted to learn that it is legal to hunt gray squirrels with dogs and with almost every imaginable weapon. Hunting season is open from August 27 to November 9 in most of the state, except for a shorter period in the Hood River area and it's always open season in parts of southern Oregon, where there is no bag limit. In 1969, 5,400 hunters harvested an estimated 21,760 squirrels; in 1981, 11,964 hunters harvested 50,524 squirrels. Nature Notes can't find more recent data. I guess, based on what Rupert and I see at home, the squirrels can take it. Can you?

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.

Tuned In *From p. 5*

different businesses. Little local programming is produced at the typical public television station whose function is, essentially, to transmit programming which is produced and distributed at the national level. An enormous sum of money was spent in converting television transmitters to Digital TV, including all of the studio production equipment at local public television stations – all at a time when more than 85% of American television audiences receive their TV signals via cable or satellite. Thus, a huge investment was made in a transmission plant that serves less than 15% of the audience. That, of course, was the federal government's doing but it saddled public television with a capital and operating expense that has declining economic productivity. And unlike commercial television, which invested in digital studio production but routinely produces daily local news and other programming, the average public television station does little local production. The function of such stations increasingly is the relaying of nationally produced programs which are, increasingly, also becoming available by satellite and online.

Public radio, by contrast, continues to offer a significant menu of locally produced programs featuring both news and entertainment. The public radio system isn't, therefore, fundamentally just a relay of national programs as is the case for public television. Moreover, public radio stations tend to offer broader services in their communities. In JPR's case, our operation of Redding's Cascade Theatre (and soon Medford's Holly Theatre), JEFFNET, the monthly publication of this magazine and our sponsorship of concerts across the region, are all elements of an expanded local footprint that is much more an element of public radio's DNA than public television's.

Public television's relative stagnation is evident in its audience ratings – which increasingly consists of an aging audience which is targeted, during growing bouts of on-air fundraising, to contribute to support programming designed to recall their youth (such as Rock 'n Roll/Doo-Wop specials which I personally happen to like but which can't have much appeal to a broader audience than baby boomers such as myself).

Not surprisingly, a shocking percentage of America's public television stations are operating at a loss – a situation which properly greatly concerns CPB.

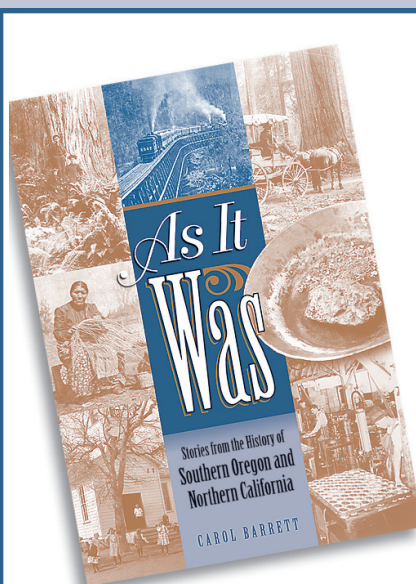
While one can feel philosophically kindly toward public television as an institution, it seems to me – objectively looking at the enterprise – to be increasingly heading toward a brick wall because it has failed to evolve a vision which embraces both our nation's technological and social changes.

That's essentially the message Moyers delivered. *"What we need is a makeover of our own – a rebirth, yes, of vision, imagination, and creativity, but above all a structure and scheme for the 21st century, one that uses the resources that the digital platform provides to realize the goals of our founders: diversity, public access, civic discourse, experimentation, a welcoming place for independent spirits. The core problem is that we still don't have an expansive national vision of what we're about, where we want to go and what we want to become."*

Because public radio and public television are joined in federal legislation, and the existing program for federal support for public broadcasting, public radio has "skin in this game." Public television's successes or failures command 75% of existing federal support for public broadcasting and it, therefore, can be seen as a boat anchor on our joint life raft.

But, more important, if you believe in the importance of clear, vital, noncommercial media as a key element of our democracy's future successes, we all have a national stake in the success of both public radio and public television – and that's why Moyers' critical call to action is an important message.

Ronald Kramer, Executive Director



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As It Was

Stories from the State of Jefferson

Grave Creek Bridge

by Dawna Curler

Driving along Interstate 5, north of Grants Pass, Oregon, a white covered bridge, nestled in delightful Sunny Valley catches the eye. The Grave Creek Bridge is tied more to modern Oregon history than to the pioneer past, but the site does have a significant background.

The picturesque bridge dates only to 1920 when the Pacific Highway created a paved autoroute between Mexico and Canada. In 1846 when the first wagon train party passed through the area over what is called the Applegate Trail, a girl died and was buried in the valley, hence the name Grave Creek.

A ranch and wayside inn was established in 1851. The little settlement of Leland, named for the girl in the grave, bustled with activity as mule packers, then freight wagons, and later stagecoaches stopped for food, rest, and supplies. During the 1855 Indian War, soldiers were quartered within a stockade near the creek. In 1880 President Hayes made a stopover.

Over time, the original inn was replaced with larger buildings, but all are gone now.

Today's travelers enjoy exhibits about Applegate Trail pioneers and Leland's history at a rustic looking, two-story interpretive center built near the bridge. There, one might also ponder what events are yet to unfold on this spot in this new century.

Sources: McLane, Larry. "Along the Applegate Trail: Grave Creek Covered Bridge, Sunny Valley, Oregon," Southern Oregon Heritage Today, March 1999, Vol. 1, No. 3; Kerr, Molly Walker. "Applegate Trail, More Than A Museum," Southern Oregon Heritage Today, September 2000, Vol. 2, No. 9; McLane, Larry. First There Was Twogood: A Pictorial History of Northern Josephine County, Sexton Enterprises, Sunny Valley, OR, 1995.

The Pony-Sellers

by Alice Mullaly

Though few Native Americans were seen in the Rogue Valley of Southern Oregon by 1910, one family looked forward to the annual fall visits of people coming from the Klamath Indian Reservation east of the Cascade Mountains.

Young Fern Beebe and her family lived on Bear Creek a little northeast of Central Point. Each September a group of Native Americans brought their just-broken wild ponies to the Rogue Valley to sell or trade for the bacon, beans and sugar they would need for the winter. Fern's father allowed them to camp along the banks of his creek. Fern and her sister would run to their upstairs bedroom window where they watched the women and children play in the water. Mr. Beebe invited the men to bring their horses to the barn. There he pitched hay from the loft and watched the men see to the needs of each animal. Beebe greatly admired the care given those ponies.

It was 1856 when the Native Americans of the Rogue Valley were removed to a Northern Oregon costal reservation, so fifty-some years later, contact with local farmers was rare. For Fern Beebe, the pony sellers provided a vivid and lasting childhood memory.

Sources: Dow, Fern Rosalthia Beebe, interviewed by Elizabeth Udall June 7, 1984, Southern Oregon Historical Society Oral History (or OH) 351; Crater Lake National Park, "The Klamath Indians of Southern Oregon Cascades" compiled from the works of Winthrop Associates Cultural Research for the National Park Service. <http://www.nps.gov/crla/klife.html>.

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.

Sandhill Cranes

Klamath National Wildlife Refuge, N. California

Loud wooden rattlings
resonate in the mist as the rustle of silvery-gray
bodies lift over peach-colored mountains.
Water reflects depth and distance,
confuses the eye—
hard to make everything come right
as a pair of cranes pirouette,
encircle lovely long necks in a deep, slow
croaking of desire.

Once I thought love a human thing—
heart, breath. And that other heart—soul,
being awake some say.

Across the marsh, sage, white clouds,
and no matter what Basho says
about winter chrysanthemums or
plum blossom scent, there is no such thing
as simple love: hearts hot from old
wounds, young ones, those will change the beloved.

The female crane calls, higher pitched in
a lover's throaty ululation. His are swarthy, a dark
honeymoon ecstasy. And they dance,
as humans dance, cheek to shoulder, breast
to breast, nuzzling here and there
that bond tight as pain, one keening for the other
as human a hymn as I know.

Sanskrit has ninety-six words for love,
chiseled down to one in impatient English.
Too much slope and frayed shadows for one word
like the heartbeat without the thousands
of stroking pistons or organs translating,
grounding the body to breath and earth;
and for a moment,
the cranes are drawn up like drunken marionettes,
entirely, slowly rolling wings,

a strong downbeat and quick upbeat of wings,
a continual struggle against gravity
those glimmering bodies
innocent of their own nimbus that I feast on
until one dark eye drifts to mine and I fall in,
free of names, free of that barely describable karma,
untethered,
into what Buddha might call divine emptiness,

from flesh, stone, mud, no truth or concealments
only the blue fragrance of wind
binding lungs to blood, sun dipping into
surging heart, a sudden weariness of cold and night

until once more I am peeled away
into the world, awake, rent from that one eye,
like the grass I find in my fist that surely
will die without its roots in the twilight soil.

Turtle Canyon

I tell you, when my own child was in me
I felt wild;

more than the cookie-cutter girl in push-up bras,
more than the mouse-wife always saying yes.

A seed stirred all summer long,
bathed in warm salt and sugars.

As a girl I begged for the grab and crush of safety,
my first urge always to shield myself.

I believed, then, everything beautiful was crowned with thorns;
shade was tricky until I learned the snake's sonnet.

But when a child was in me, I was bedrock, cream-covered
carmine, the blue-white of deepwater lungs that,
effortless as wind, carve the sea with each breath.

I was a living, growing state of nature,
hungry as white flame, my spine attached to the sky.

This month's poems are from Marcy Greene's recent book *The Chemistry of Buddha's Brain* (Wellstone Press, 2011). Greene has received awards from the Kay Snow Poetry Contest and the Oregon Poetry Association. Her work has appeared in several journals and periodicals, most recently *Jung Journal*. In 1998 her chapbook *Jewel of the Lotus* was published by Wellstone Press. Marcy Greene lives in Ashland, OR.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
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126 Church Street, Ashland, OR 97520
Please allow two to four weeks for reply.

Blues Harmonica Blowout at the Cascade

by Derral Campbell

Whenever Mark Hummel mounts another Blues Harmonica Blowout tour, I immediately scan the lineup, and check for favorites among the many harmonica hotshots Hummel harnesses. Seems like he's knocked it out of the park, again. As usual.

Under the rubric of a tribute to Little Walter Jacobs, the Bay Area-residing Hummel is presenting four other virtuoso harp blowers, backed up by his crack band, The Blues Survivors, **at the Cascade Theatre in Redding on Thursday, February 2nd.** (The Blowout tour heads north thereafter, playing at The Shedd in Eugene on the 3rd, and in Medford at the Craterian Theater on the 4th.)

I chatted with Mark recently (he was on tour in Finland), and asked him how he was doing.

"I'm doing well—keeping busy overseas it seems, but the Blowout lineup is a strong tour—I think 21 years of Blowouts is finally paying off." Hummel's love for his music has blossomed into a showcase that's a major fixture in the Blues world's calendar of events. Every year he assembles a cast of top-flight harmonica players and presents a revue in which each star gets a turn, and a lot of impromptu jamming culminates with a big get-together at the finish. And the current edition of the Blues Survivors alone is a Blues purist's dream—Billy Flynn, Chicago guitarist (and mandolin player) is one of the



Charlie Musselwhite

For over 20 years, the annual Blues Harmonica Blowout concerts have toured the nation and grown into an international phenomenon.

finest players today. Simply sublime. And Bob Welch on keyboards is a wonderful thing; perhaps he'll strap on a guitar as well. R.W. Grigsby's bass playing has echoed over the decades in many great bands, and he's joined in the rhythm section by the sweetest drummer going, June Core. Talk about good taste!

This is a major Blues lineup—Charlie Musselwhite, Sugar Ray Norcia, Curtis Salgado and Billy Boy Arnold. Hummel said, "I wanted some guys (Charlie & Billy) that knew Walter personally plus I wanted a variance of styles instead of all Walter type players. Sugar is a great harp player as well & Salgado can blow too!"

Little Walter Jacobs was given a rather cartoonish portrayal in the Chess Records story, "Cadillac Records," but his importance in the world of Blues music could never be diluted. He wasn't the first to play amplified harmonica, but he helped pioneer the technique with artistry and class. He teamed up with Muddy Waters for a series of recordings that stand today like mountains over the landscape of music, playing with passion, tenderness and excitement.

Charlie Musselwhite moved from Memphis to Chicago in the early 60's, and saw Walter Jacobs perform dozens of times, developing a close friendship and eventually joining him on the stage. The Chicago players readily accepted Charlie as someone who loved the music of the Blues, and he learned a lot from the best. Musselwhite moved out to the Bay Area around 1967, embarking on a career that now takes him around the globe regularly, as one of the most respected and enjoyable practitioners of the genre. All of his early albums featured several Little Walter tunes, and I think I could say he's conversant with the theme! In a recent "e-



Billy Boy Arnold

conversation" from New York, Charlie chatted about the Harmonica Blowout. "It certainly is a great lineup. It works great on many levels which should make it special for everybody that comes to the show—even the musicians. It'll be great to see and hear Walter honored like this. Mark has worked long and hard to make this a great show."

Sugar Ray Norcia's career has been centered around Rhode Island, and this is a rare west coast appearance. One of his first Blues influences was the Little Walter recording of "Hate To See You Go," which he heard as a teenager, and credits

CONTINUED ON PAGE 25



Curtis Salgado



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www.chautauquawriters.org

City of Ashland
Conservation Commission
Ashland, OR · www.greenashland.org

Chamber Music Concerts
www.ChamberMusicConcerts.org · (541) 552-6154

ClayFolk
www.clayfolk.org

Coos Bay Library Foundation
Coos Bay, OR · (541) 269-1101

Eureka Symphony
FOTAS (Friends of the Animal Shelter)
www.fotas.org

Havurah Shir Hadash
Ashland, OR · www.havurahshirhadash.org

Jackson County Library Foundation
www.jclf.org

Jefferson Classical Guitar Society
Jefferson Baroque Orchestra
www.jeffersonbaroque.org

Mark & Lynnette Kelly
Ashland, OR

Klamath County Library Foundation
Klamath Falls, OR · (541) 882-8894

Klamath-Siskiyou Wildlands Center
www.kswild.org

Lithia Artisans Market
Ashland, OR · Calle Guanajuato

Charles & Lupe McHenry
On behalf of Access Food Share
Oregon Community Foundation
Medford · (541) 773-8987 · www.oregoncf.org

Oregon Cultural Trust
www.culturaltrust.org

OSU Extension

Dr. John Wm. and Betty Long Unruh
Fund of the Oregon Community Foundation

Rogue Valley Growers & Crafters Market
Medford & Ashland

Rogue Valley Manor Foundation
Medford, OR · www.retirement.org

Rogue Valley Symphonic Band
Ashland, OR · 541-488-2926

Rogue Valley Transportation District
Medford, OR · www.rvtd.org

ScienceWorks Hands-On Museum
Ashland, OR
www.scienceworksmuseum.org

Southern Oregon Friends of Hospice
Ashland, OR · (541) 482-8475

Norm, Kathy & Spencer Smith
Roseburg, OR

Stove Team International
Eugene, OR · www.stoveteam.org

Upper Sacramento River Exchange
Dunsmuir, CA · (530) 235-2012

Sally Wells
Passionate Arts Lover · Redding, CA

Youth Symphony of Southern Oregon
www.yssso.org · Medford, OR

LANDSCAPING & GARDENING

Ashland Greenhouses
www.ashlandgreenhouses.com
Ashland, OR · 541-482-2866

Brooks Farms and Gardens
Grants Pass, OR · (541) 471-9056
www.brooks-farmsandgardens.com

Plant Oregon
Talent, OR · (541) 535-3531

Shooting Star
Central Point, OR · www.roguevalleynursery.com

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Brian Law Firm
Medford, OR · (541) 772-1334

Attorney MC Bruce
Humboldt County · (707) 839-1400

Whitty, McDaniel, Bodkin & Combs, LLP
Coos Bay, OR · (541) 267-2156

Jerry Haynes Law
Medford, OR · (541) 491-1433
www.jerryhayneslaw.com

Margaret Melvin
Coos Bay · 541-269-5225

David G. Terry, P.C.
Roseburg, OR · (541) 673-9892

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5 o'clock Marketing Group
<http://5oclockmarketinggroup.com>

adAdvertising
www.adcllc.com

Banik Communications
<http://banik.com/>

Creative Images
Roseburg, OR · www.creativeimages.net

Lanphier Associates, Inc.
www.lanphier.com

MOVING & STORAGE

Lock N Key Storage
www.locknkeystorage.com · (541) 772-0157

Mistletoe Storage
Ashland · (541) 482-3034
www.mistletoestorage.com

MUSEUMS

Coos Art Museum
Coos Bay, OR · (541) 267-3901

Coos County Historical & Maritime Museum
(541) 756-6320

PHOTOGRAPHY

David Gibb Photography
Jacksonville, OR · (541) 899-9030
www.dgibbphoto.com

REAL ESTATE

Evan Archerd
Ashland, OR · www.evanarcherd.com

Brentwood Home Inspections
Coos Bay, OR · (541) 888-3761
www.brentwoodinspections.com

CARR Real Estate Appraisals
Redding, CA · (530) 221-6023

Century 21 Best Realty, Coos Bay
(800) 641-1653

Anne Collins & Diana Crawford
Prudential Seaboard Properties
Coos Bay, OR · (541) 269-0355

Jan Delimont, Broker
Prudential Seaboard Properties
Coos Bay, OR · www.coosbayproperties.com

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Roseburg, OR · (541) 673-6499

Scott Lewis, CRS, Broker
(541) HEY-SCOTT · www.888HEYSCOTT.com

Southern Oregon Appraisal Services
Ashland, OR · (541) 482-8856

Steven Haywood – Bank of America Mortgage
Redding, CA · (530) 242-6352

Roy Wright Appraisal
www.roywrightappraisal.com
541-773-2006

RECREATION

The Bike Shop
Redding, CA · (530) 223-1205

Hellgate Excursions
Grants Pass, OR · (800) 648-4874

Momentum River Expeditions
Ashland, OR · www.momentumriverexpeditions.com

Redding Sports LTD
Redding, CA · (530) 221-7333

Rogue Valley Cycle Sport
Ashland & Medford, OR · (541) 488-0581

Rogue Valley Runners
Ashland, OR – (541) 201-0014
www.roguevalleyrunners.com

RESTAURANTS

The Black Sheep
Ashland, OR · (541) 482-6414

The Breadboard Restaurant
Ashland, OR · (541) 488-0295

Cornerstone Bakery & Cafe
Dunsmuir, CA (530) 235-4677

High Tide Café
Charleston, OR · (541) 888-3664

Kaleidoscope Pizzeria & Pub
Medford, OR · (541) 779-7787

Mendocino Café
www.mendocinocafe.com

Prism Espresso Bar & Resale Boutique
Medford, OR · www.prismresale.com

Roger's Zoo
North Bend, OR · (541) 756-2550

RETIREMENT COMMUNITIES

Veranda Park Retirement
Medford, OR · (541) 494-5000
www.verandaparkliving.com

TRAVEL/LODGING

Ashland Springs Hotel
www.ashlandspringshotel.com · (541) 488-1700

Ashland's Tudor House
Ashland, OR · (541) 488-4428

Cold Creek Inn
Mt. Shasta · www.coldcreekinn.com

VETERINARIANS / ANIMAL CARE & ADOPTION

Animal Medical Hospital
Ashland, OR · 541-482-2786

Friends of the Animal Shelter
www.fotas.org · (541) 774-6646

Sanctuary One at Double Oak Farm
www.SanctuaryOne.org

WEARABLES & JEWELRY

Bug a Boo Children's Wear
Ashland, OR · (541) 482-4881

Directions
Mt. Shasta, CA · (530) 926-2367

Earthly Goods
Ashland, OR · (541) 488-8080

Footwise – The Birkenstock Store
Eugene, OR · www.footwise.com

Nimbus
Ashland, OR · (541) 482-3621

Periwinkle Upscale Retail
Klamath Falls, OR · www.periwinkleresale.com

Prism Espresso Bar & Resale Boutique
Medford, OR · www.prismresale.com

WELLNESS / BEAUTY / SPAS / FITNESS

Blue Giraffe Day Spa Salon
www.bluegiraffespa.com
Ashland, OR · 541-488-3335

Herb Pharm
Williams, OR · (800) 348-4372
www.herb-pharm.com

Hot Spring Spa
Medford, OR · (541) 779-9411

Waterstone Spa & Salon
www.waterstonespa.com · (541) 488-0325

WINERIES & BREWERIES

Foris Winery
Cave Junction, OR · www.foriswine.com

RoxyAnn Winery
Medford, OR · www.RoxyAnn.com

Valley View Winery
Jacksonville, OR · (541) 899-8468

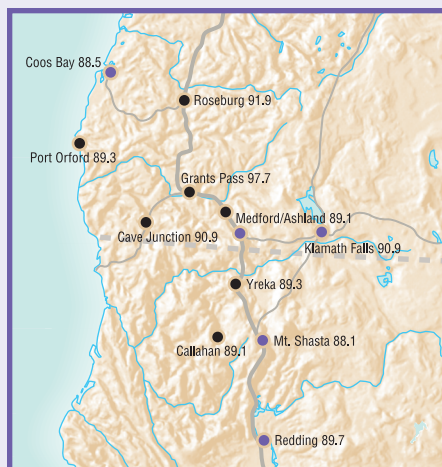
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Visit our online
Underwriter Directory
at www.ijpr.org.

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Rhythm & News

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Monday through Friday

5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm Fresh Air

4:00pm All Things Considered

6:00pm World Café

8:00pm Undercurrents

10:00pm Modulation

12:00am World Café (repeat)

Saturday

6:00am Weekend Edition

10:00am Wait Wait... Don't Tell Me!

11:00am Car Talk

12:00pm E-Town

1:00pm Mountain Stage
3:00pm West Coast Live
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Live Wire!
9:00pm The Retro Lounge
10:00pm Late Night Blues

Sunday

6:00am Weekend Edition
9:00am The Splendid Table
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm Wait Wait... Don't Tell Me!
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Mountain Stage
11:00pm Undercurrents

Blues Harmonica Blowout *From p. 22*

as pulling him into the music. He formed his band The Bluetones in the '70s. As front man for Roomful of Blues from 1991-1998, he recorded three albums and toured incessantly. (To my taste, this was the premiere version of Roomful.) His Bluetones have also released several fine albums over the years, including their 2011 number on Severn, "Evenin'." Sugar Ray's singing can take you by surprise; if you close your eyes, you can hear Jimmy Witherspoon, Big Joe Turner and others of the big-voiced style. And his harmonica playing is a delight. There's a precision and care to every note, much like Musselwhite's attention to "tone," merged with showmanship and swing.

The State of Jefferson knows Curtis Salgado. He grew up in Eugene, Oregon, and in the mid '70s he fronted the Robert Cray band, inspiring the success enjoyed by the Blues Brothers. His pipes are the stuff of true legend. He's an incredible singer, and he blows scorching fire from his harmonica. He's the reason for the fireproof drapes on stages all over the Northwest. And for all the pyrotechnics and knockout performances, he's a survivor as well. He was diagnosed with liver cancer in 2005, and a liver transplant in 2006 saved his life. He's back

with maybe a deeper feeling, certainly with shows that continue to reward Blues fans with real-deal entertainment.

Billy Boy Arnold moved to Chicago in 1947, and at 12 years old took harmonica lessons from John Lee "Sonny Boy" Williamson. A few years later he was playing on Bo Diddley's first recordings, and went on to score with several Blues classics, like "I Wish You Would," "I Ain't Got You," and "Rockinitis." He's a smooth, engaging presence, and happens to play a fine guitar as well. (Maybe him and Charlie...why not?) I asked Billy Boy in a 1992 interview if he'd seen much change in the Blues since he first got into it—"Well, it has a wider perspective. I mean, it's worldwide. When I got into it, it was just all black audiences and record buyers. But starting in, say, the late 50's, it started branching out, and now it's worldwide, in every country. I get on my royalty statements, I get China, Russia, Italy, every country you can name. I get BMI statements where records are in third world countries everywhere, worldwide. So the Blues is universal." And coming up the first Thursday in February, very local. See you at the Cascade!



Mark Hummel

Good Rockin' Derral Campbell has been JPR's go-to guy in Redding for almost a decade. He spins the discs every Sunday afternoon on *Rollin' The Blues*, shares hosting duties for *Late Night Blues* on Saturday nights, writes about music for a variety of publications and somehow finds the time to play saxophone in popular Shasta County band The BluesRollers.

PROGRAM GUIDE CLASSICS & NEWS

www.ijpr.org



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KLAMATH FALLS

KNHT 107.3 FM
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KLDD 91.9 FM
MT. SHASTA

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Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:00am JPR Saturday Morning Opera
2:00pm Siskiyou Music Hall
3:00pm Car Talk

4:00pm All Things Considered
5:00pm A Musical Meander
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm The Keeping Score Series

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Parts of Port Orford, Coquille 91.9
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Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Weed 89.5
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 101.5	Port Orford 90.5	
Chiloquin 91.7	Happy Camp 91.9		

Classics & News Highlights

* indicates birthday during the month.

First Concert

Jan 2 M Balakirev*: *Tamara*
Jan 3 T Respighi: *Three Botticelli Pictures*
Jan 4 W Pergolesi*: *Violin Concerto in B flat major*
Jan 5 T Haydn: *Symphony No. 39*
Jan 6 F Scriabin*: *Le Poème de l'extase*

Jan 9 M Debussy: *Estampes*
Jan 10 T Ives: *Three Places in New England*
Jan 11 W Sinding*: *Violin Concerto No. 1*
Jan 12 T Brahms: *Variations on a Theme by Robert Schumann*
Jan 13 F Bartok: *Kossuth*

Jan 16 M Prokofiev: *Scythian Suite*
Jan 17 T Beethoven: *Piano Sonata No. 11 in B flat major*
Jan 18 W Delius: *Brigg Fair*
Jan 19 T Tchaikovsky: *Piano Concerto No. 3*
Jan 20 F Bach: *Flute Sonata in B minor*

Jan 23 M Clementi*: *Piano Sonata in G major*
Jan 24 T Frederick II*: *Flute Concerto*
Jan 25 W R. Strauss: *Metamorphosen*
Jan 26 T Borodin: *String Quartet No. 2*
Jan 27 F Mozart*: *Piano Concerto No. 6 in B flat major*

Jan 30 M Quantz*: *Flute Concerto No. 116*
Jan 31 T Schubert*: *Symphony No. 3*

Siskiyou Music Hall

Jan 2 M Rachmaninov: *Piano Concerto No. 2*
Jan 3 T Peterson-Berger: *The Journey on Southerly Winds*
Jan 4 W Fibich: *Symphony No. 1*
Jan 5 T Medtner*: *Piano Concerto No. 3*
Jan 6 F Goldmark: *Rustic Wedding Symphony*

Jan 9 M Grechaninov: *Symphony No. 1*
Jan 10 T Prokofiev: *Eugene Onegin*
Jan 11 W Schumann: *Fantasie in C major*
Jan 12 T John Field: *Piano Concerto No. 2*
Jan 13 F Graupner*: *Overture for Viola d'amore in D minor*

Jan 16 M A. Rubinstein: *Eroica Fantasy*
Jan 17 T Arthur Sullivan: *Irish Symphony*
Jan 18 W Spohr: *Quintet No. 7*
Jan 19 T Zemlinsky: *Symphony No. 2*
Jan 20 F Berlioz: *Harold in Italy*

Jan 23 M Beethoven: *Symphony No. 4*
Jan 24 T ETA Hoffmann*: *Arlequin*
Jan 25 W de Beriot: *Violin Concerto No. 2*
Jan 26 T Lalo*: *Symphonie Espagnole*
Jan 27 F Mozart*: *Sinfonia Concertante in E flat, K. 364*

Jan 30 M Wilms: *Symphony No. 6*
Jan 31 T Schubert*: *Piano Quintet in A, "The Trout"*



Patricia Racette (Tosca) stands over the fallen Scarpia in Puccini's *Tosca*.

PHOTO: CORY WEAVER/METROPOLITAN OPERA © 2010



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Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here & Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm Q
3:00pm The Story
4:00pm On Point
6:00pm Newslink
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
7:00am Inside Europe
8:00am The State We're In
9:00am Marketplace Money
10:00am Living On Earth
11:00am On The Media
12:00pm This American Life
1:00pm West Coast Live
3:00pm A Prairie Home Companion

5:00pm To the Best of Our Knowledge
7:00pm Soundprint
8:00pm The Vinyl Cafe
9:00pm BBC World Service

Sunday

5:00am BBC World Service
7:00am Soundprint
8:00am To the Best of Our Knowledge
10:00am Whad'Ya Know
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm LeShow
4:00pm Travel with Rick Steves
5:00pm Marketplace Money
6:00pm On The Media
7:00pm Living On Earth
7:00pm L.A. Theatre Works
(last Sunday of every month)
8:00pm BBC World Service

News & Information Highlights

Metropolitan Opera

Jan 7 *Hansel and Gretel* by Engelbert Humperdinck

Robin Ticciati, conductor; Aleksandra Kurzak, Alice Coote, Michaela Martens, Robert Brubaker, Dwayne Croft

Jan 14 *Norma* by Bellini (Archive broadcast of April 4, 1970)

Richard Bonyngue, conductor; Joan Sutherland, Marilyn Horne, Carlo Bergonzi, Cesare Siepi

Jan 21 *The Enchanted Island* by Handel, Rameau, Vivaldi & others
William Christie, conductor; Danielle de Niese, Lisette Oropesa, Joyce DiDonato, David Daniels, Anthony Roth Costanzo, Plácido Domingo, Luca Pisaroni

Jan 28 *Tosca* by Giacomo Puccini
Mikko Franck, conductor; Patricia Racette, Aleksandra Antonenko, George Gagnidze, Paul Plishka



PHOTO: KEN HOWARD/METROPOLITAN OPERA © 2007

A scene from Act II of Humperdinck's *Hansel and Gretel* at the Metropolitan Opera.

L.A. Theatre Works

January 29 – 7:00pm-9:00pm

Lobby Hero

By Kenneth Lonergan

Cast: Tate Donovan, Cedric Sanders, Emily Swallow and Michael Weston

Directed by Bart DeLorenzo

Lobby Hero is a wryly comic modern morality play about crime and personal responsibility. Jeff is a security guard on the night shift in a New York apartment building. When his supervisor lies in a murder investigation, Jeff's loyalty is put to the test. Will Jeff do the right thing for the wrong reasons or the wrong thing for the right reasons?



Classics & News Special

January 1 at 10am The Vienna Philharmonic presents its ever popular annual New Year's Day concert from the Golden Hall of the Musikverein in Vienna.

You'll hear your favorite waltzes, polkas and more – a festive way to start off the New Year. Presented by NPR Music and WGBH, Boston.



Artscene

ROGUE VALLEY

Theater

◆ Camelot Theatre Company opens its 2012 Season with Spotlight on *The USO*, Jan. 12 thru 22. Located at Talent Ave. and Main St., Talent. (541)535-5250 www.CamelotTheatre.org

◆ Craterian Performances presents:
Next Stage Repertory Company: *The Decorator* by Donald Churchill on Jan. 5 at 7:30 pm; Jan. 6 at 7:30 pm; and Jan. 7 at 7:30 pm
Imago Theatre: *Zoo Zoo* on Jan. 15 at 3 pm
Judy Collins on Jan. 26 at 7:30 pm
Craterian Ginger Rogers Theater is located at 23 S. Central Ave., Medford. (541)779-3000 www.cra-terian.org

◆ Rogue Valley Symphony presents Neil Tatman, Oboe; Martin Majkut, Director, performing works of Satie, Francaix, Britten, and Mendelssohn, in three performances:

Jan. 27 at 7:30 pm at Southern Oregon University's Music Recital Hall in Ashland

Jan. 28 at 7:30 pm at Craterian Ginger Rogers Theater in Medford

Jan. 29 at 3:00 pm at Grants Pass Performing Arts Center in Grants Pass

The Director will present a pre-concert talk one hour before the performance. For tickets & more information: (541)552-6398 www.rvssymphony.org

Music

◆ St. Clair Productions presents two shows:
Kinobe and the African Sensation - traditional music of Uganda and African Continent on Jan. 14 at 8:00 pm
Mike Marshall and Darol Anger - mandolin and fiddle duo performance, jazz, classical, folk and bluegrass on Jan. 20 at 8:00 pm

At the Unitarian Fellowship, 87 4th St., Ashland. (541)535-3562 or the Music Coop in downtown Ashland. www.stclairevents.com

◆ Rogue Theatre presents Cas Haley on Jan. 14. Call for time and ticket information. Located at 143 SE H St., Grants Pass. (541)471-1316 www.roguetheatre.com

◆ Chamber Music Concerts presents Concert III, Jupiter String Quartet, in two performances: Jan. 20 at 7:30 pm and Jan. 21 at 3:00 pm in the Music Recital Hall in the Southern Oregon University Music Building, 450 Mountain Ave., Ashland. (541)552-6154 www.chambermusicconcerts.org

◆ 3 Rivers Chorale presents *Songs of Time and Fortune*:



The Historic Cascade Theatre and JPR Performance Series present folk legend The Kingston Trio on Jan. 13 at 7:30 pm.

Jan. 21 at 3:00 pm at Immanuel United Methodist Church, Cave Junction

Jan. 22 at 3:00 pm at Newman United Methodist Church, Grants Pass

Tickets available at Oregon Books, Grants Pass. (541)476-6243 www.3riverschorale.com

Exhibitions

◆ FireHouse Gallery at Rogue Community College presents Jayne Chandler: The New Friends and Neighbors: Shadow Selves, mixed media collage, Jan. 10 thru 27. Located at H and 4th Sts., Grants Pass. (541)956-7489 www.roguecc.edu/firehouse

◆ Wiseman Gallery on the Redwood Campus of Rogue Community College presents Anneliese Vobis, Biomimicry, mixed media, Jan 10 thru 27. (541)956-7339 www.roguecc.edu/wiseman

◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5-8 pm. (541)488-8430 www.ashlandgalleries.com

◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries, and restaurants at H and 5th Sts. from 6 - 9 pm. (541)787-7357

Send announcements of arts-related events to:
Artscene, Jefferson Public Radio,
1250 Siskiyou Blvd., Ashland, OR 97520 or to
jjprartscene@gmail.com

**January 15 is the deadline
for the March issue.**

For more information about arts events,
listen to JPR's Calendar of the Arts or visit our
online Community Calendar at www.ijpr.org

Artscene Editor: Miki Smirl

◆ 3rd Friday Artwalk in Historic Downtown Medford, 5 - 8 pm. Located in Theater Alley, Bartlett St., E. Main St. and Central Ave. www.visitmedford.org/index-artwalk.html

OREGON AND REDWOOD COAST

Theater

◆ Center Arts at Humboldt State University in Arcata presents:

Peking Acrobats on Jan. 17 at 7:00 pm

David Hidalgo and Louie Perez of Los Lobos on Jan. 18 at 8:00 pm

Ballet Folklorico De Columbia: Sabor Latino on Jan. 22 at 8:00 pm

Mike Birbiglia: My Girlfriend's Boyfriend on Jan. 28 at 8:00 pm

All performances in the Van Duzer Theatre, Theater Arts Bldg., on the campus of Humboldt University, Arcata. (707)826-3928 www.humboldt.edu/centerarts/

Music

◆ Mendocino Stories and Music Series presents Dan Newton, aka Daddy Squeeze, on Jan. 21 at 7:30 pm at Hill House of Mendocino. Doors open at 6:30 for dinner and full bar. Tickets at Cheshire Books, Fort Bragg. (707)937-1732 www.mendocinostories.com

Exhibitions

◆ Coos Art Museum presents the following exhibitions:

Wood Art Invitational featuring ten Oregon artists in its downstairs galleries thru Feb. 9.
Native American Basketry from Oregon's South



St. Clair Productions presents Mike Marshall and Darol Anger - mandolin and fiddle duo - on Jan. 20.



The Wiseman Gallery on the Redwood Campus of Rogue Community College presents Anneliese Vobis, *Biomimicry*, beginning Jan. 10.

Coast featured in the Mabel Hansen Gallery thru Feb. 11.

Charleston: Images in Paint by the artist known as Charles of Charleston shown in the Richter Atrium Gallery thru Feb. 11.

Coos Art Museum has been a cultural focal point of Oregon's scenic Southern Coast since 1966. It occupies an historic 1936 Art Deco US Federal Building in downtown. The Museum offers a wide range of arts activities including exhibitions, art classes and lectures. Located at 235 Anderson Ave., Coos Bay. (541)267-3901 www.coosart.org

ROSEBURG/EUGENE

Theater

◆ Centerstage Theatre on the campus at Umpqua Comm. College continues its presentation of *Glass Menagerie* on Jan. 13 and 14 at 7:30 pm and Jan. 15 at 2 pm. Located at 1140 University College Rd., Roseburg. (541)440-4693

◆ Eugene Ballet presents two performances: All You Need Is Love on Jan. 28 at 7:30 pm at Jacoby Auditorium on the campus of Umpqua Comm. College, Roseburg
2nd performance on Jan. 29 at 2:00 pm at Florence Events Center

For more information contact Eugene Ballet at Midtown Arts Center, 1590 Willamette St., Eugene. (541)485-3992 www.eugeneballet.org

Music

◆ McDonald Theatre presents the following: Dubstep featuring Vibesquad and Kraddy on Jan. 13 at 8:00 pm
Rock featuring Hell's Belles on Jan. 14 at 8:00 pm
World Beat featuring Beat's Antigüe on Jan. 25 at 8:00 pm
Comedy featuring Demetri Martin. Reserved Admission. Jan. 28 at 7:30 pm
Jam Rock featuring moe on Jan. 29 at 8:00 pm
Located at 1010 Willamette St., Downtown Eugene. 1(800)992-TIXX

◆ The Music Dept. at Umpqua Comm. College presents:
Vintage Singers *12th Night* on Jan. 6 and 7 at 7:30 pm at 1st Presbyterian Church
Douglas County Youth Orchestra on Jan. 24 at 7:00 pm at Jacoby Auditorium on the campus of Umpqua Comm. College
Located at Umpqua Comm. College, 1140 University College Rd., Roseburg. (541)440-4693 www.umpqua.edu



Mendocino Stories and Music Series presents Dan Newton, aka Daddy Squeeze, on Jan. 21. The Minneapolis Minnesota based accordionist performs an eclectic mix of Louisiana, French Musette, vintage swing, Latin, and European folk music.

University College Rd., Roseburg. (541)440-4693 www.umpqua.edu

Exhibitions

◆ The Art Gallery on the campus of Umpqua Comm. College presents the UCC Fine Art Faculty Showcase thru the month of January. Located at 1140 University College Rd., Roseburg. (541)440-4692 www.umpqua.edu

NORTH CALIFORNIA

Theater

◆ The Historic Cascade Theatre and Jefferson Public Radio Performance Series present: San Francisco Opera HD Cinema Series - *Salome* on Jan. 8 at 2:00 pm
Kingston Trio on Jan. 13 at 7:30 pm
David Hidalgo and Louie Perez of Los Lobos: Stories and Songs on Jan. 14 at 7:30 pm
Located at 1733 Market St., Redding. (530)243-8877 www.cascadetheatre.org

Exhibitions

◆ Liberty Arts Gallery presents *Female Creature*, Jan. 7 thru Feb. 12. Located at 108 W. Miner St., Yreka. (530)842-0222 www.libertyartsyreka.org

◆ The Siskiyou County Historical Society and the Siskiyou County Museum present an ongoing collection of artifacts, photographs, and exhibits. Located at 910 S. Main St., Yreka. (530) 842-3836 www.siskiyoucountyhistoricalsociety.org

◆ 2nd Saturday Art Hop celebrates arts and culture in Redding each month. Painters, sculptors, musicians, poets, and receptions are featured at participating businesses downtown. Redding. (541)243-1169

St. Clair Productions presents Kinobe and the African Sensation — traditional music of Uganda and African Continent on Jan. 14.

KLAMATH

Theater

◆ The Linkville Players present Agatha Christie's comic murder mystery *Spider's Web*, directed by Laura Allen, on Jan. 13 - Feb. 4. Fri. and Sat. evenings at 7:30 pm; Sun. matinee on Jan. 29 at 2:00 pm. A murder takes place at the country home of Clarissa and Henry Hailsham Brown and it is up to Mrs. Brown to solve the mystery before her husband returns. Linkville Playhouse is located at 201 Main St., Klamath Falls. (541)884-1600 www.linkvilleplayers.org

◆ The Ross Ragland Theater presents: Ray Charles Tribute on Jan. 14 at 7:30 pm
The Coats on Jan. 28 at 7:30 pm
Call for ticket information. Located at 218 N. 7th St., Klamath Falls. (541)884-LIVE www.rrtheater.org

◆ The Klamath Blues Society sponsors a Blues Jam every Thurs. 8:30 - midnight at the American Legion, 228 N. 8th St., Klamath Falls. (541)331-3939 www.klamathblues.org

Exhibitions

◆ Ross Ragland Theater hosts Pelican Pizzazz, featuring a parade of seven foot high art deco pelicans by avian artist, Stefan Sarides, and including Patchwork Pelican by Fran Coker, and pelican photographer, Jack Noller of Klamath Falls, Jan. 14 thru Feb. 12. The pelicans have been artfully embellished by Klamath Falls artists in the ongoing fundraiser by Klamath Wing Watchers to Connect Kids to Nature. Located at 218 N. 7th St., Klamath Falls. (541)884-LIVE www.rrtheater.org

The McDonald Theatre presents comedy featuring Demetri Martin, best known for his work as a stand-up comedian, his contributions to *The Daily Show* and for his Comedy Central show *Important Things with Demetri Martin*.





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The Splendid Table

Lynne Rossetto Kasper

The Splendid Table airs Sundays at 9:00am on JPR's Rhythm & News service and online at www.ijpr.org

Pintos & Red Wine Soup with 20 Cloves of Garlic

From *The Splendid Table's® How to Eat Weekends: New Recipes, Stories & Opinions* from Public Radio's Award-Winning Food Show by Lynne Rossetto Kasper and Sally Swift (Clarkson Potter/Publishers, 2011).

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Prep time: 2 hours soaking time; 30 minutes prep time. **Cook time:** 2 hours, mainly unattended stove time. **Total time:** 4 hours
Yield: 6–8 as a main dish, 8–12 as a first course

With beans, their broth, sage, wine and more garlic than seems sane, this soup cashes in on every frugal trick conjured up by old-time Tuscan farmers. Lynne's Tuscan grandfather, Severino, finished this soup with a toasted piece of bread rubbed with garlic and moistened with olive oil in the bottom of the bowl, then ladling soup over it, and finishing it with a spoonful of cheese.

Cook to Cook: Borlotti beans, (beige with red speckles) are the tradition for this sort of soup in Tuscany, but our pintos or cranberry beans are it's siblings so don't hesitate to use them instead. For bean broth you need flavorful beans. We've found the best bet is organic beans from a source where turnover is fast.

Ingredients

Beans:

2 cups dried organic Borlotti, pinto beans, or cranberry beans
Good tasting extra-virgin olive oil
1 large celery stalk with lots of leaves, cut into 1/4-inch dice
1 large carrot, cut into 1/4-inch dice
1 medium onion, cut into 1/4-inch dice
6 large garlic cloves, crushed
10 fresh sage leaves
6 whole garlic cloves
1/2 teaspoon salt

Soup:


Good tasting extra-virgin olive oil
1 large onion, cut into 1/2-inch dice
4 ounces salami (soppressata, Genoa, or cacciatore), cut into 1/4-inch dice (optional)
10 fresh sage leaves, torn

4-inch sprig fresh rosemary
Salt and freshly ground black pepper to taste
20 garlic cloves, thinly sliced
1-1/2 cups dry red wine
1 head escarole or curly endive, chopped into 1/2-inch pieces
2 generous tablespoons tomato paste

For Serving:

8 to 12 1/4-inch thick slices of chewy whole-grain bread, lightly toasted
1 large garlic clove, halved
About 1/3 cup good tasting extra-virgin olive oil
Dry red wine
1-1/2 cups (about 6 ounces) freshly grated young sheep cheese (Pecorino Toscano or Crotonese or aged Asiago)


1. Make the beans. In a medium bowl, cover the beans with boiling water and soak for 2 hours. Drain, rinse and drain again and set aside.
2. Lightly film the bottom of a 6-quart pot with olive oil and heat over medium high. Stir in the celery, carrot, the first onion, garlic, sage and cloves. Sauté for 5 minutes, or until golden.
3. Add the beans and enough water to cover them by 2 inches. Bring to a very slow bubble, partially cover, and cook until they're tender, but not mushy—45 minutes to 1-1/2 hours. Stir in the half teaspoon of salt.
4. Make the soup. While the beans cook, lightly film a 12-inch straight-sided sauté pan with olive oil. Heat over medium high; add the second onion with a little salt and about 1/2 teaspoon fresh ground pepper.
5. When the onion is golden brown, stir in the salami (if using), the second quantity of sage leaves, the rosemary, garlic and half of the red wine. Boil the wine down to nothing. Cover and set aside until the beans are done.
6. Scrape the contents of the pan into the beans, adding the escarole and tomato paste. Simmer everything together for 20 to 30 minutes, uncovered. Taste for salt and pepper.
7. To serve, heat the soup and toast 1 slice of bread per serving. Rub each slice of the toast with garlic, set one slice in each soup bowl, and drizzle lightly with olive oil. Ladle the hot soup into the bowls and finish each helping with a few tablespoons of red wine. Pass the cheese at the table.



The San Francisco Opera **Salomé** Jan. 8 2 pm

Grand Opera HD Cinema Series

Considered scandalous when it premiered a century ago with its provocative "Dance of the Seven Veils," Richard Strauss' adaptation of Oscar Wilde's play has not lost its ability to shock. Set in Biblical times, this erotically charged opera centers on a tangled triangle: the persecuted John the Baptist, a lecherous King Herod and the monarch's pathologically seductive stepdaughter, Salomé.



Kingston Trio Jan 13 7:30pm

In 1957, The Kingston Trio emerged from San Francisco's North Beach club scene to take the country by storm, bringing the rich tradition of American folk music into the mainstream for the first time. During the late '50s and early '60s, the Trio enjoyed unprecedented record sales and worldwide fame, while influencing the musical tastes of a generation. Through changing times, the Trio has played on, remaining popular for a simple reason ... great songs that sound as good today as the first time you heard them.



Stories and Songs

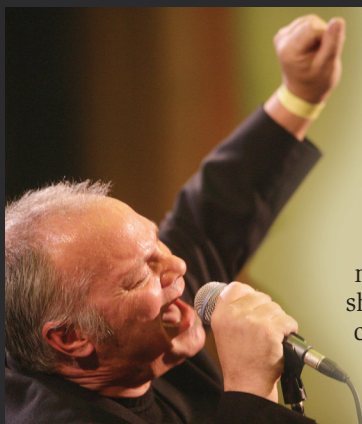


David Hidalgo and Louie Pérez of Los Lobos Jan 14 7:30pm

David Hidalgo and Louie Pérez started writing songs together when they were in high school, way before they became the principal songwriters of the legendary roots/rock band Los Lobos. Hidalgo and Pérez will celebrate their four decade collaboration in a unique and special evening of duet performances of their iconic songs. The evening will also include stories about how these songs were born and how they evolved into the versions we all know and love.

Blues Harmonica Blowout Feb 2 • 7:30pm

For over 20 years, the annual Blues Harmonica Blowout concerts have toured the nation and grown into an international phenomenon. Backed by the *Blues Survivors*, the show continues to sell-out around the world. This year's Cascade Theatre performance features harmonica giants Charlie Musselwhite, Billy Boy Arnold, Mark Hummel and Curtis Salgado performing *A Tribute to Little Walter*.





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